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ABSTRACT

There are 62 abstracts in this compilation describing research and experimental teaching using television and film methods in college English instruction. The studies, most of them conducted since 1950, cover: (1) a comparison of televised instruction with face-to-face presentation, (2) a comparison of filmed or kinescoped courses with direct instruction, (3) other applications of television and film for instruction, (4) the significance of professor and student attitudes, and (5) the effects of production variables in television and films. Many of the documents are available through ERIC; prices and order numbers for purchase are given. (DS)

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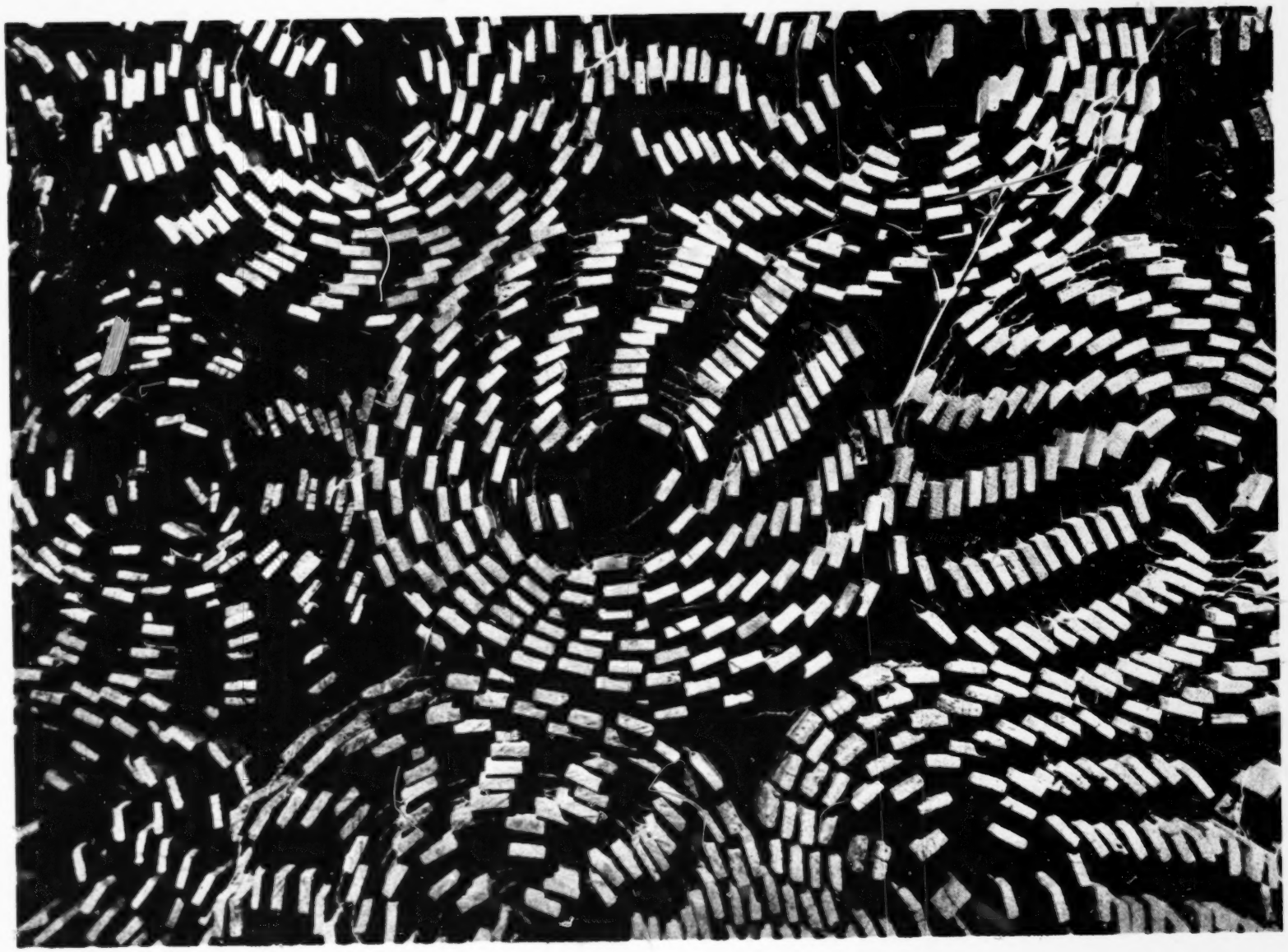

Television and Film in College English Instruction: A Bibliography of Research and Studies with Abstracts

Compiled by Dolly D. Svobodny

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PREFACE

Ever since World War II, educators have sought ways to improve the quantitative and qualitative measures of teaching. As a partial possible solution to the dearth of competent teachers and classroom space, a more extensive use of television and film has been proposed. The tendency toward employing electronic media in the classroom has had its effect also in the teaching of English in Higher Education.

Compiled here are abstracts describing books, articles, reports, conference papers, speeches, guides, trial projects, teaching experiments, and research studies dealing with cinematic methods in English classes. For English departments the trend appears to be three directional: (1) in some quarters television and film have not been recognized; (2) in other traditional classrooms it is used only occasionally as an audiovisual aid or to supplement the regular lectures; (3) many have adopted the more revolutionary, McLuhanian approach where celluloid replaces books in print and lectures entirely.

Attitudes and opinions are of primary concern. There is less of a negative attitude on the part of students than faculty. One researcher reports that "negative attitudes of faculty members have been the greatest impediment in the use of television." According to the studies and surveys conducted on the subject, most of the reaction is out of fear that the new technology will dehumanize education. On the other hand, a surprising number of English professors who have pioneered in the new media are highly in favor of its use and foresee unlimited possibilities. They especially like television and film to teach concepts of writing and literature and to reinforce rhetorical principles.

There has been a considerable amount of research done since 1950 about the use of television and film in English classes supported by the Federal government through the United States Office of Education and other agencies, by private foundations, and by many universities and colleges. The most important aspect of research has been the "relative effectiveness" studies in which the performance of students instructed through television has been compared with the performance of others instructed directly or face-to-face by a teacher in the usual way. Other studies have been concerned with comparing filmed or kinescoped courses with direct instruction, other uses of television and film application for instruction, the significance of teacher and student attitudes, and the effects of production variables in television and films.

At the conclusion of this report is a Bibliography of publications consulted from which many of the abstracts were taken.

Many of the documents listed are available through ERIC in microfiche or hard copy. In such instances the order (ED) number is given as well as the prices for microfiche (MF) and hard copy (HC). (See HOW TO ORDER ERIC REPORTS, inside back cover.)

The Modern Language Association plans to supplement this report periodically. In an era and an area where research is so widely published, one cannot hope to have located it all. Readers are invited to submit their suggestions as well as the pertinent information on any television research projects or experiments now under way.

Dolly D. Svobodny
October 1969

1
Altschuler, Thelma. "Using Popular Media to Achieve Traditional Goals." College Composition and Communication 19(Dec 1968).

Films can be used with discussions and writing on any level and be suitable for a great variety of students to help foster alertness, expression, and judgment, and to teach narration, criticism, the reporting of observations and writing dialogue. Elaborating on these uses, the author suggests that English teachers treat film as literature and utilize its advantages for leading the path back to print. It is her opinion that film frees the viewer from the kind of literal-mindedness which prevents some students from enjoying imaginative written works. A selected list of short films useful in the teaching of English composition is offered.

2
Audiovisual Instruction and the Language Arts. Washington, D.C.: National Educational Association, Dept. of Audiovisual Instruction, 1965. 90p

Articles on the effective use of audiovisual materials to help improve instruction, including the teaching of English language and literature, comprise this volume. Included are "The Changing Program in English," "Trends in the Teaching of Reading," "What Do You See?"—a discussion of how audiovisual techniques can improve writing through improving perception, "Video Tapes for Teaching the English Language," "What Arnold Really Meant: The TV Festival in Cleveland"—an analysis of the correlation between Matthew Arnold's view of culture and an educational television festival, "8mm in the Classroom," "A Major Breakthrough in Film Use?"—a discussion of the Single Concept Film Clip Project; and "An Annotated Guide to Audiovisual Aids available for the Teaching of Listening."

3
Baker, William D. "Film as Sharpener of Perception." College Composition and Communication 15(Feb 1964) 44-45.

Film analysis is considered as a seldom-used technique which could be highly effective in teaching the art of writing. The relationship between film analysis and rhetorical principles is outlined and specific examples of how to teach the relationship are given. The author assures his readers that students could achieve unity, coherence, and emphasis in their composition if they are taught to observe detail, ignore generalizations, and focus on significant aspects.

4
Becker, Samuel L., et al. A Comparison of Three Methods of Teaching Modern Literature. Iowa City: The State University of Iowa, June 1957.

In teaching a television course in Modern Literature, researchers attempted to determine the attitudes of students and teachers toward the use of instructional television (ITV), and the relative learning from ITV and face-to-face presentations. Participating were about 360 students in the discussion section, about 150 students in the lecture-discussion section, and 73 students in the ITV section. The key variables were attitudes, rate of learning as determined by the final grade achieved in the course, ITV and face-to-face presentations. Discussion sections of about 30 students met four days a week with one teacher. Lecture-

discussion sections met twice a week for lectures, and twice a week in groups of about 20 for discussion. The discussion leader was usually not the lecturer. The television-discussion sections met two days a week for a lecture, and two days a week in which part of the group discussed in the studio with the instructor, and the rest of the group watched. Viewing students had a talk-back system available, but experimental conditions were such that discussion with any but members of the immediate panel was in effect impossible. After the course, the students completed attitude questionnaires. Generally, the television group was least favorable to the course and the discussion group was most favorable. Television students tended to be more favorable toward using ITV than did students in the other two groups. Discussion students felt they learned more and were stimulated to more thought than television students. Fifteen of 20 modern literature instructors filled out an attitude questionnaire. This faculty group was more negative toward a "lecture only" course than students were. There were no significant differences among scores of students in the three groups on four multiple-part essay questions (final examination grades).

5
Bellamy, John E. "Teaching Composition by TV." College Composition and Communication 11(Feb 1960), 36-39.

A paper presented at a San Francisco Conference on College Composition and Communication documents the author's experience in teaching freshman composition in the inter-institutional television experiment of the Oregon State system of Higher Education. The reporter explores the dimensions of the feasibility of teaching composition by TV and contends that television can do some of the work of the composition course without seeming to cause any significant lowering of achievement. For example, while television has technical limitations in teaching writing and is of little aid in grading and marking themes, the medium can help broaden the student's understanding of himself and his times and can ease the teaching load. Even the overriding limitation—the distance between student and television and the lack of rapport—can be used to an advantage since it assures objectivity and frees the professor from time-consuming interruptions. Most importantly, the TV teacher can demand correct English and disciplined writing from his students.

6
Brown, James I. "The Importance of Structured Outside Reading Assignments." College and Adult Reading, II, Second Annual Yearbook, North Central Reading Association, 1963.

The effectiveness of structured outside class reading assignments on improving learning from instructional television was tested in this teaching experiment. Part of the freshman communications program at the University of Minnesota involves the instruction of four communications skills of reading, writing, speaking, and listening. All incoming students are given a test of communication skills and assigned to a remedial section in any skill in which they are deficient. Historically, these special skills classes, also available to students on an elective basis, have produced highly significant gains in skill improvement for students. The author reports that below-average students have made an average percentile rank gain of 60 after instruction as measured on the Diagnostic Reading Test. During the years of this program's administration, various reading aids were introduced in the reading course. Students were tested to determine the comparative effectiveness of these aids. The students who showed the greatest gains in reading were those using a structured type of workbook as a reading aid. The move was made in the regular university face-to-face courses to a less permissive and more structured type of reading assignment.

During the period of adoption of the structured assignments, students were taught by five methods of instruction, a regular 10-week class, a summer 5-week class, a 17-week extension class, an industrial 12-week class, and an open-circuit television course of 12 weeks. The summer, extension, industrial, and television classes featured less face-to-face instruction time than the regular face-to-face taught university campus course. Increasing the structure and frequency of the outside class reading assignments helped to keep the four other courses comparable in learning to the University course.

The Minnesota Mining and Manufacturing Company was the patron for the first TV course over station KTCA-TV in 1960. This course featured some degree of structuring of the outside reading assignments. There were instructions for having the viewers make a preliminary and final check of flexibility, 47 selections to be read during the 12 weeks of instruction, and space for entering the pre- and posttest results.

At the end of the first series of programs, students who did three supplemental readings a week made, on an average, six times the gain in reading comprehension that students reading only one or fewer supplemental readings a week had made. The students who read more outside the class made a gain in rate five times greater than those who did not read outside class or read only one supplemental assignment each week.

Based on the results of the first course, during the second course the number of assigned readings was increased from 47 to 60. An 11-page reading assignment sheet package was given to all students enrolled. Students were told what to do, how to do it, and when and where to report the results. In the previous course students were given a larger degree of permissiveness.

Students in this TV course did better than students in the previous TV course both in reading rate and comprehension gains, and, in fact, did better than students taught face-to-face in the 12-session industrial course, but gained less than the students in the 17-session extension course.

The author concludes that highly structured outside of class reading assignments can result in higher gains in reading rate and comprehension than can permissive assignments. The author raises the possibility that the structuring of the assignments may introduce a purpose other than to read more efficiently, specifically that of completing the assignments. This assignment completion task may introduce fear into some students of an attempt to increase rate because of a loss of comprehension. Students were taught how to determine the loss in comprehension for increase in rate to establish their own point of diminishing returns for rate increase. The author suggests further research be conducted into the role structured assignments play in producing gains in more efficient reading.

7
Buckler, William E. "A College English Teacher Looks at Television: Composition." Journal of Educational Sociology 31(1958), 346-352.

A two-semester, six-credit-hour College English composition course was offered at Washington Square College of New York University by closed-circuit television and face-to-face methods of instruction. TV sections met for 45 minutes of televised lecture and 30 minutes of face-to-face discussion twice a week. The same instructor taught both sections. Performance for the first semester was compared on the basis of the Cooperative English Test and student themes; the second semester by the Cooperative English Test of Literary

Composition scores and additional student-written themes. There was no significant difference between methods of instruction for students in either section during the first semester, but the adjusted mean scores favored the face-to-face section. During the second semester, high-ability students in the face-to-face section did significantly better than high-ability students in the TV section. During the first semester, low-ability students in the face-to-face section did better, but not significantly, than the low-ability students in the TV section. Students in the TV section did better in the second semester than the first semester, the author thought, because the students had made an adjustment to TV teaching, the subject matter adapted better to TV presentation, and less time was spent during the second semester discussing the merits of TV as a means of instruction.

8
Buckler, William E. "The Literature of England I and II." New York University Bulletins 68 and 69(Sept 1968 and Jan 1969).

As part of the Sunrise Semester series of telecourses sponsored by New York University Washington Square College, the English literature course is divided into two parts. Part I begins with the earliest authentic folk epic of any modern (that is, post-classical) European literature (Beowulf); it ends with a romantic comedy (The School for Scandal), climaxing a genre developed in the Restoration in which the humors of the classicist Ben Jonson and the virtues and vices of the medieval morality play (Everyman) are still evident. Between these two points of time and literary form lie the romantic, lyrical, tragic, satirical, allegorical, heroic, analytical works of Chaucer, Spenser, Shakespeare, Marlowe, Jonson, Donne, Bunyan, Dryden, Swift, Pope, Goldsmith, and Johnson. In Part II the lectures open with an examination of the early manifestations of Romanticism and end with a consideration of four major twentieth-century writers. Attention is given to selected works of the major Romantic poets and Victorian poets and prose writers. The emergence of the novel as the dominant literary form is recognized in an analysis of Great Expectations and Jude the Obscure, and the revival of sprightly stage comedy will be represented by The Importance of Being Earnest. Throughout the course, the emphasis is on criticism, interpretation, and precise vocabulary. An awareness of biographical and historical facts and pressures affects the criticisms and interpretations; but the expository emphasis is on critical and interpretive questions.

9
Carpenter, C.R. and L.P. Greenhill. Comparative Research on Methods and Media for Presenting Programed Courses in Mathematics and English. University Park: Pennsylvania State University, March 1963. 84p (MF-$0.50 HC-$4.30 ED 003 178).

The general purposes were (1) to investigate the possibilities of programing entire courses in mathematics and English grammar and (2) to compare different methods and media, with special emphasis on closed-circuit television, for presenting programed learning materials. To accomplish the objectives, it was necessary to analyze the problems of pacing and individual and group conditions for the learning of programed courses. This research questioned that the best methods of using programed materials are self-pacing and individualized study. It was suggested that a learner's own speed may not be the optimum rate. The research showed some of the possibilities of using combinations of new media with paced programs for instructing large numbers of students simultaneously in time-limited periods of instruction.

10
Clarke, Howard. "The Oedipus Films: A Review." English Journal, 54(Oct 1965), 592-600, 612.

The author asserts that in the Encyclopedaeia Britannica four-film series on Oedipus the King (filmed lessons presenting dramatic scenes and interpretations), there are many omissions, distortions, and difficulties in the interpretations. This article points out those distortions in detail, lamenting that they have been "enshrined" in a pretentious (and expensive) series of films, lent the prestige of the Encyclopaedia Britannica, and offered to unsuspecting teachers as the accepted interpretation of Sophocles' great tragedy.

11
Cleophas, Sister Mary, R.S.M. "Absent Thee from Felicity." The CEA Critic, 26 (Oct 1964), 2.

One approach to Hamlet is to have students study the techniques of the film and adapt the play for a filmed version. Another approach is to have students study the musical designs in particular scenes.

12
Corbett, Edward P.J. "What is Being Revived?" College Composition and Communication 18(Oct 1967), 166-172.

An argument in defense of Marshall McLuhan's book, Understanding Media proposes that the work be made required reading for all teachers of English, and that it could enlighten those professors whose education was gained largely through the medium of print as to why their students, whose learning processes have been influenced by the electronic media, have so much difficulty with reading and writing. Those who complain that TV has made passive automatons of its addicts may lose out to McLuhan's view that a low definition, "cool" medium like television demands more participation and more commitment from its viewers than frozen linear print demands from its readers. Finally, the author concludes, if McLuhan's apocalyptic pronouncements about an imploding electronic world are true, college English professors should revamp the curricula, textbooks, and teaching methods, and fashion a rhetoric relevant to the age. The rhetorics of the past concerned with the composition of a discursive, uninterrupted monologue will be replaced by a rhetoric of the process rather than the product—of the "polylogue".

13
Corbett, Thomas. "The Film and the Book: A Case Study of The Collector." English Journal 57(Mar 1968), 328-333.

A comparison is made between the film and the novel The Collector, by John Fowles as an example of how such comparisons can be legitimate critical enterprises in understanding the two media. Dominant themes developed in the book version (collecting, The Tempest, artistic sensibility, and English middle-class propriety) are traced to show how these themes are or are not reflected in the film, and the interpretations of the heroine's role are compared. It is the author's conclusion that the principal differences between the book and the film lie in the movie director's decisions to eliminate one of the themes and to moderate the character of Miranda.

14
Cranford, George L. and S.W. Johnson. "Changes in Students' Attitudes Toward Educational Television." Educational Broadcasting Review 2(Apr 1968), 68-70.

This is a summary of studies designed (1) to measure change in student attitudes about educational television before and after coming to a campus where television was used; (2) to measure whether or not attitudes are related to previous exposure to ETV; (3) to measure general student attitudes about the use of television in specific courses in which they are involved; and (4) to elicit student suggestions and complaints about the use of television in courses in which they are enrolled. English courses were among the various subjects offered. One sample consisted of 671 students from the 1966 freshman class at the State University College of Arts and Sciences, Plattsburgh, New York (98 per cent of the entire class). A subsample of 117 students was randomly drawn for measurement of attitude change. Of these, 69 were enrolled in classes using ETV. Students actually enrolled in all courses using television during the fall and spring semesters constituted the post-experience group from whom general attitude statements were drawn at the end of the year. The instrument used to measure attitudes was the Educational Television Attitude Survey (ETAS), a Likert-type scale designed specifically to measure students' attitudes toward ETV. This was mailed to the entire freshman class during the summer before they first attended college. Accompanying the survey was a personal information sheet from which the other research data was drawn. The results showed that Freshmen students came to the College with a general neutral attitude toward educational television. When asked to list courses they would prefer or would not prefer on television, students listed more courses as negative than positive. This was especially true in English, Mathematics, Social Sciences, and Fine Arts. Selective thinking was also reflected in the response rate of the follow-up sample. The students "enrolled" in courses using the television medium had a higher percentage of return and returned more promptly on the second survey than the non-television students (87.3 per cent to 67.8 per cent). The higher percentage of return for the "enrolled" students plus the more prompt return might be additional indications of the favorable attitudes felt by this group toward educational television. It could also be due to the "enrolled students" having a great involvement with educational television. Students were also selective in offering suggestions and criticisms to improve television presentations in courses in which they were enrolled. Also, it was noted that students from the "North Country" area had a higher positive attitude than those students from the metropolitan area of New York City. Student attitudes in all groups moved in a positive direction after exposure to and experience with television on the campus.

15
Daniels, R. Balfour. "Visual Methods in English Instruction." Newsletter of the College English Association, 8(Apr 1954), 4.

Wider use of the sound film, records, charts, pictures, and television media for English instruction in colleges and universities is urged. Suggestions are made for classroom use, and prospects for television coverage are outlined.

16
Davis, Robert H. and F. Craig Johnson. Evaluation of Regular Classroom Lectures Distributed by CCTV to Campus and Dormitory Classrooms. Final Report. East Lansing: Michigan State Univ., 1966. 52p (MF-$0.25 HC-$2.70 ED 021 468)

Programs on Expository Writing and American Thought and Language were included in this study. Television courses presented live to students in the classroom and simultaneously remitted by closed circuit television (CCTV) to dormitory and campus classrooms were

compared for their effects on student performance and attitudes. The two types of courses had no significant effects on the overall distribution of grades. Over 6,000 students participating in the eight courses answered a questionnaire, and 136 students randomly selected from the courses were given a structured interview to determine the effects on their attitudes toward CCTV of viewing situation, course, subject matter, and depersonalization in the university. (The 10 course lecturers were also interviewed to determine their attitudes toward CCTV.) Questions dealing with interest and stimulation elicited no significant differences between students in live and television classes, but the students in television classes wanted more opportunity for contact with the lecturer. The majority of students preferred their own viewing condition, but would be willing to take television courses under certain conditions. Interview and questionnaire materials are included.

17
Edel, Leon. "The Psychological Novel." New York University Bulletin 68(Sept 1968).

This is a description of a telecourse presented as part of the series on Sunrise Semester, sponsored by the CBS Network and New York University Washington Square College of Arts and Sciences. The course begins by looking at early attempts by Tolstoy and Flaubert in the nineteenth century to capture the inner mind and ear of the reader. Then the subjective writers of the modern period are discussed—precursors such as Henry James and Joseph Conrad; the associational subjectivity of Proust, the dream-reality of Kafka, and Joyce, Woolf, Faulkner, and others. The lectures are not so much a course on novels as a study of what goes into the reading of this kind of fiction. Essentially a study of method and structure, form and style, the material should lead to a wider understanding of the novels. Critics recognize that all novels can be called "psychological" to the extent that they describe human motivation and human behavior. The "modern" psychological novel, however, or the so-called stream-of-consciousness novel, is by its very nature a novel that involves the reader in complex psychological problems and needs to be read in a special way.

18
Erickson, Clifford G., and Hyman M. Chausow. Chicago's TV College: Final Report of a Three Year Experiment. Chicago: Chicago City Junior College, August, 1960. 104p (MF-$0.50 HC-$5.30 ED 021 442)

English composition and American literature were among the subjects taught in this television experiment to compare the effectiveness of TV and face-to-face instruction. More than 28,874 junior college students participated in the project. The experimental design focused on comparing the achievement of TV students at home with students in face-to-face classroom situations. In the first year comparisons were made between TV at-home students and regular day-classroom students. Some attention was also given to sections on the campus which were taught by a combination of TV lectures with face-to-face follow-up discussion sessions. In the second year, comparisons were made between TV at-home students and face-to-face taught evening students. These evening students were more closely matched to the TV at-home students in terms of age and motivation than were the regular daytime students. Some experiments attempted to hold the teacher variable constant by having the TV instructor teach face-to-face control sections. No significant differences were noted between the TV, TV plus face-to-face, and the face-to-face groups in either the first or second year. The first two years of the experiment compared achievement of TV at-home students with that of students taught face-to-face in the classroom. In the third year, experimentation was undertaken to use the TV series for direct instruction of classroom groups of

normal college-age daytime students. Experimental and control sections were matched as carefully as possible or made equivalent through random selection. Comparisons were continued for adult age afternoon, evening, and home TV students. The authors concluded after the three years of study that: (1) college courses can be successfully presented over open-circuit TV without adjustment of the primary objectives or learning materials; (2) classroom standards of instruction and evaluation can be maintained for courses taught to students in the home by open-circuit TV; (3) while significant differences for both TV and face-to-face instruction were frequently found in the studies, the authors felt these differences were based within the teaching-learning situation itself (more differences between variables in a teaching-learning situation exist than do variables in a teaching method); (4) when evaluated by the techniques of measurement and analysis used in this experiment, television instruction is a thoroughly effective means of extending college opportunities to at-home students in all subject areas explored in the project.

19
Farrell, Edmund J. English, Education, and the Electronic Revolution. Champaign, Illinois: National Council of Teachers of English, 1967. 85p (MF-$0.50 HC Not Available from EDRS ED 017 498).

Although many of the recent developments in contemporary culture have received considerable attention by teachers of English, the increasing importance of cybernetics and the use and usefulness of mass media have been largely ignored. This monograph begins with a chapter on the historical development of the computer and mass media and their impact in the near future on every aspect of human life. Chapter 4 describes the most significant ones in light of the humanistic aims of a liberal education and, particularly, of English as a subject area. Finally, Chapter 5 turns to the impact of cybernetics and mass media on the teaching of English. Television, the motion picture, radio, recordings and tapes, and the computer are treated separately in the last chapter, thus emphasizing the necessity for training present and future teachers in the use—and warning them of the misuse—of these machines. This document is available from the National Council of Teachers of English, 508 So. 6th St., Champaign, Ill.

20
Gates, W.B. "Meditations on Motion Pictures, Etc." Newsletter of the College English Association, 7(Feb-Mar 1945), 1.

The author suggests that the Association could be instrumental in making available to its members 16 mm motion-picture versions of Shakespeare's plays. He argues in favor of the films as an effective method of teaching, presenting, and discussing drama.

21
Gibson, Walker. "Studies in Style." New York University Bulletin 66(Sept 1966).

How do we use language? How does language use us? Can we improve our communication with one another through written words? What can we learn about the way words go together that can help us become more sensitive and skillful as readers and writers? These are questions posed in this telecourse called Studies in Styles, sponsored by the Sunrise Semester series of New York University Washington Square College of Arts and Sciences. Answers depend in part on examining the varities of American prose style to compare them

with some definitions of style and some contrasts of passages in modern writing with parallel samples from earlier times. The role of the speaker as a voice created by choices of languages is developed partly through brief readings in classical theories of rhetoric. A discussion of written and spoken language confronts the changing role of the written word in an electronic age. What are the advantages of speaking over writing in a time of tape recorders and television? The contemporary concern about the limitations of language for expressing our meaning can be countered by considering positive resources at the writer's disposal: diction and sentence structure, logic, irony and metaphor, self-awareness. Recent disputes about the uses of the dictionary lead to problems of usage and "correctness," with some reference to ongoing changes in English teachers' attitudes toward style. Assignments in appropriate critical works, mostly modern, accompany these discussions, but the emphasis is on the freedom and responsibility of the student's own choice, rather than on his subjection to authorities. Finally, a reading of some American fiction, including Saul Bellow's Herzog, serves to point up issues of style that both reader and writer need to take into account. Especially useful, perhaps, to students considering careers in writing or in teaching, this course is directed to anyone with an interest in the practical workings of language in the modern world.

22
Gibson, Walker. "Modern Literature, British and American." New York University Bulletin 62(Fall 1962 and Jan 1963).

The achievements of British and American writers during the twentieth century have been as impressive as any since the Elizabethans. Yet most readers feel more comfortable with Tennyson, Whitman, or Shakespeare than with Faulkner, Eliot, or Wallace Stevens. To remove some of the discomfort surrounding the newer writers is the purpose of this telecourse, part of New York University's Sunrise Semester series sponsored by the NYU Washington Square College of Arts and Sciences and the CBS. It is Professor Gibson's belief that the modern writer, inheriting the grave legacy of nineteenth century science, has had to create new orders relevant to a more contemporary intellectual and artistic situation. Ironically, he claims, modern audiences have failed to see the relevance. One of the course objectives is to train students to read critically and listen well. Beginning with statements of the intellectual scene, at the turn of the century as expressed by Henry Adams and others, Professor Gibson proceeds to ask how style and content and attitude have been shaped to meet new problems. Works of Dreiser, Conrad, James, Yeats, Shaw, Lawrence, Joyce, Forster, Woolf, Eliot, Frost, and Stevens are considered in the first semester and during the second semester the major figures represented include Hemingway, Faulkner, O'Neill, Robert Penn Warren, Cary, and Salinger.

23
Gollin, Richard M. "Film as Dramatic Literature." College English 30(Mar 1969), 424-429.

A college professor discusses the popular conceptions and attitudes toward using film in teaching drama and declares film scripts to be a still unacknowledged literary genre. More extensive use of the medium is urged. No course in drama can represent its variety, period, and obsessive concerns which does not include a study of some of the major films of the century written and produced as films. A film exists in definite production, preserved photographically in entirety, while a stage drama exists in optional production, preserved in minimal essentials in book form as a script. To teach most films properly, scripts and films should be made available, although for some dramas (Sophocles, Shakespeare, and Ibsen, for example) scripts are virtually sufficient since language (soliloquy and dialogue) was the prime instrument in exploring reason and truth.

24
Greene, David H. "The Literature of Modern Ireland." New York University Bulletin 61 (Sept 1961).

The objective of this telecourse in experimental teaching which is part of the Sunrise Semester series sponsored by the New York University Washington Square College is a critical study of twentieth century Irish writers. Major time and emphasis is directed to Yeats, Synge, and O'Casey. Professor Greene points out that the movement which began in Ireland in the 1880's and was known as the Irish Literary Revival was unique for two reasons. It made articulate the ideals of a people who were in the process of achieving political independence and re-establishing their national identity, and at the same time it produced a sizeable literature. Although Irish writers appealed to an insurgent nation by dramatizing its contemporary needs and aspirations, they were chiefly inspired by the remains of a once brilliant Gaelic past. The myths and sagas which celebrated the imaginary deeds of Cuchalain and Finn, or the legends which clustered about less shadowy personages like St. Patrick and Brian Born, could be read in ancient Gaelic texts or heard by the country people who still maintained a vital and vivid oral tradition. As a preliminary, the course explores with the help of visual materials the literature and mythology of the ancient Celt, the historical backgrounds of Irish nationalism, the rediscovery of the Gaelic past, the founding of the dramatic movement and the emergence of the famous repertory company, the Abbey Theater.

25
Hazard, Patrick. A Recommended Selection of Films Suitable for NDEA Institutes. Glenside, Pa.: Beaver College, 1967. 5p (MF-$0.25 HC-$0.35 ED 018 438).

This listing of films and related materials touches a wide range of literary and cultural themes. Particularly recommended to provide an in-depth analysis of the interactions between media and literature are sourcebooks, contemporary critical reactions, the long-playing record, and television play for "Benito Cereno." Easily accessible film materials listed include films on painting, poetry, fiction, drama, and nonfiction, treating subjects from Faulkner's Mississippi to an expressionist parable about complacency in the atomic age. Also recommended are films of plays by Chekhov, Euripides, Shaw, Sheridan, and Strindberg, performed by the Esso Repertory Theatre, and over 30 national educational television programs. The names, length, cost, and ordering information are included for most of the films and other materials, together with occasional critical comment.

26
Hazard, Patrick. Festival of Television Programs on Poets and Poetry. New York: Television Information Office of the National Association of Broadcasters, 1968. 6p

In this article, first presented as a speech at the National Council of Teachers of English Convention in Milwaukee, November, 1968, the author proposes the teaching of poetry via television, and feels that such a union could invigorate both media. He explains the experimentation and pioneer work involved in presenting the poetry series and offers program notes covering 20 television shows used in the teaching of poets and their works.

27
Hazard, Patrick D., ed. TV as Art: Some Essays in Criticism. Champaign, Ill.: National Council of Teachers of English, 1966. 221p

Some of the essays are (1) " 'TV as Art': Some Reflections" by Patrick D. Hazard, (2) "On Rod Serling, James Agee, and Popular Culture" by Jack Behar, (3) "Ethos by Esso: 'In What America?' and 'Culture in Transition' from Esso World Theatre, February and May, 1964" by Richard J. Stonesifer, (4) "Television and the Problem Play" by David Boroff, (5) "Some Versions of Shakespeare on the Screen" by Raymond Williams, (6) "Television and the Culture of the Child: 'Exploring 'on the Renaissance" by Charles Winick and Mariann P. Winick, (7) "'The Story of a Newspaper Man': Diary of a Lesson Planned" by Brother Thomas Timothy.

28
Head, Sydney W. and C. Lee Philips. A Field Experiment in the Summertime Use of Open-Circuit Television Instruction to Bridge the Gap Between High School and College. Coral Gables, Fla.: Univ. of Miami, 1961. 43p (MF-$0.25 HC-$2.25 ED 003 508).

A two-phase experiment tested the feasibility of motivating recent high school graduates to devote summer study to introductory courses students for credit by means of open-circuit television. A pilot and a experimental course were scheduled in successive summers. The pilot program showed favorable results, but an expanded experimental course was used for final results. The courses offered were freshman English, symbolic logic, and world civilization. Comparative placement tests given at the beginning of the school year showed that those who had completed the television course were better prepared for college. The main question raised, however, was answered in the negative — it was not possible to motivate a significant number of students. Students who took the course showed higher than average motivation and academic ability. Evidence did show that the summer television assisted some students in making the transition to college and strong evidence indicated that the learning experience itself was effective.

29
Hoopes, Ned. Critics Out of Vidiots. Philadelphia: Media and Methods Institute, Inc., 1967. 5p (MF-$0.25 HC-$0.35 ED 022 747).

Students begin to comprehend the medium of television as they learn to make qualitative judgments about what they like in TV viewing and why. To find convincing reasons for their personal responses, they should analyze all kinds of good and bad TV experiences as well as learn to recognize the socio-legal-economic context of TV. As students become more observant and articulate, they not only will demand more of the TV medium and of themselves, but will react more intelligently to other media. They can develop their critical and analytical skills by (1) watching, discussing, and writing about particular programs, (2) writing columns of media criticism for school newspapers, and (3) reading and criticising the professional TV critics—the viewers, columnists, and such interpretive and aesthetic critics as Gilbert Seldes, John Crosby, Marya Mannes, and Jack Gould.

30
Hunt, Lyman C. An Experimental Project Appraising the Effectiveness of a Program Series on Reading Instruction Using Open-Circuit Television. University Park: Pennsylvania State

Univ., 1961. 122p (MF-$0.50 HC-$6.20 ED 003 543).

A study was conducted on an educational television series for teachers which demonstrated procedures and practices of teaching reading. The intent was to bring to teachers, widely dispersed geographically, some newer concepts of reading instruction. The effectiveness of the series was evaluated by means of observations of teachers, reports from teachers, and questionnaires. The project enlisted 213 teachers who were assigned to 1 of 4 experimental groups. Evaluative measures were employed and scores obtained. Programs of classroom practices associated with individualized reading instruction were televised and kinescoped. Data were examined by comparative statistical techniques. Results indicated that the program series had a highly significant impact on reading instruction within the classroom. Further research was suggested to develop more precise instruments for evaluation. It was also suggested that more study is needed to determine permanence of effects of demonstrations.

31
Ketcham, Carl H. and Robert W. Heath. An Experiment to Determine the Effectiveness of Motion Pictures with Sound in the Teaching of Material Which Cannot Be Directly Portrayed in Visual Images. Tucson: Univ. of Arizona, 1958. 24p (MF-$0.25 HC-$1.30 ED 003 556).

Factual learning from the sound track of films was assessed experimentally using sound tracks without corresponding or sound-track-related visual images on screen. The purpose of the investigation was to create a condition which in practice might often be imposed on advanced college-level teaching films by the complex or conceptual nature of the material being taught. It was suggested that visual images need in no way reflect sound-track material—that data which is to be learned. The effectiveness of the method was first tested in a pilot phase, and certain possible causes of increased learning were ruled out. This was followed by the main phase, involving the production and testing of a full-length teaching film on the life and works of Wordsworth. The subjects of this main phase were college-level undergraduates. All were given the verbal-aptitude section of the college qualifications tests and placed in six instructional groups described as follows—(1) sound and picture, once, (2) sound only, once, (3) sound and picture, three times, (4) sound only, three times, (5) sound and picture, three times, with note-taking and study, and (6) conventional classroom methods. After instruction, the same multiple-choice test was given to all groups, and groups 2 and 3 were retested after a month. The test film compared favorably, when shown repeatedly and within the range of its material, with conventional teaching methods.

32
Klapper, Hope Lunin. Closed-circuit Television as a Medium of Instruction at New York University 1956-1957. New York: New York University, 1958. 69p

This experiment investigated the relative efficacy of instructional television compared with face-to-face presentation as a mode of learning, and students' attitudes toward the medium. English, Man's Cultural Heritage, and a History of Civilization were offered as sample courses. In the English program, English composition was given the first semester, English literature the second. All students took the Cooperative English Test and the Cooperative Test of Literary Comprehension, wrote themes, and took an attitude questionnaire at the beginning and at the end of the course. The first semester there were 116 ITV students and 115 face-to-face students; the second semester 105 ITV students and 88 face-to-face students. The ITV students had a 45-minute ITV presentation and then 30 minutes of face-to-face discussion in groups of 10 to 15; the face-to-face students had a 90-minute class in groups of 25 to 30.

When first semester ITV and face-to-face students were divided into three initial knowledge level groups, t-tests indicated no significant differences between the two groups for each ability level on gain scores. Face-to-face students tended to have higher gains than ITV students.

When second-semester students were similarly divided into initial knowledge level groups, t-tests indicated only one significant difference (.05 level) between ITV and face-to-face groups, and that was for the high knowledge level, and favored ITV students. ITV students in the other two levels tended to have higher gain scores than face-to-face students.

When first-semester students were compared by theme grades, t-tests indicated no significant differences between ITV or face-to-face groups except that for the low initial knowledge level, face-to-face students made significantly higher gains than ITV students (.01 level).

When second-semester students were compared by theme grades, t-tests indicated no significant differences between groups except that in the high initial ability level, face-to-face students had significantly less lower (.01 level) theme grades than ITV students.

The author suggested that learning on ITV may partly be a function of experience. Students of some instructors improved significantly more than did those of other instructors. Instructor may be a more important variable than method.

Participating teachers were not favorable toward ITV, but amount of antipathy varied widely.

33
Knepler, Henry W. "English via Television". College English 18(Oct 1956), 1-11.

Interviews with 30 College English professors are compiled in this report which attempts to survey the present and future of teaching English by television. The author feels his survey was prompted as much by concern about the implications of television as by interest in its possibilities as an educational tool. The report is not concerned with the actual problem of how to present English on TV, but instead attempts to outline present developments in the field and to project them into the future. The diverse advantages are aired as are the possible abuses to which the medium may be subjected. Results showed that the three main areas of the use of TV were as teaching medium, in closed-circuit systems, and kinescope recordings. There were very few English telecourses reported as television was being used largely for covering book reviews and cultural enrichment programs. Professors interviewed expressed opposite views with some believing that television is not as effective as personal instruction and is not the solution to any teaching problems, and others arguing that while television should not be confused with the kind of teaching which elicits active, disciplined inquiry, television programs can provide a unifying, even inspiring, center for many university activities. Appendix I lists telecourses of English in U.S. Colleges and Universities, and Appendix II lists references and addresses relating to television program planning.

34
Kuhns, William. The Instructional Film is Dead. Philadelphia: Media and Methods Institute Inc., 1967. 4p (MF-$0.25 HC-$0.30 ED 022 745).

Some of the "quality short films" available today are far more effective for film study than the traditional instructional films. The explicit learning from the noninstructional type of film (e.g., "You're No Good," the story of a young dropout) must occur through inference as the impact of the film is deepened through provocative class discussion. Such a film can be used to (1) illustrate literary or filmic techniques, (2) parallel another object of study as a means of seeing both sharply, (3) reveal the implications of an historical or literary idea, (4) motivate discussion, and (5) encourage serious self-reflection. Primarily, however, the film should sufficiently involve students for them to want to discuss it. In a productive discussion, the teacher should attempt to clarify all questions, relate remarks to specific moments in the film, and conclude the discussion with a second showing of the film.

35
Lepore, Albert R., and Jack D. Wilson. Project Number Two: An Experimental Study of College Instruction Using Broadcast Television. San Francisco: San Francisco State College, 1958. 78p (MF-$0.50 HC-$4.00 ED 014 224).

The study compares the performances and attitudes of three groups of students (television at home, television on the campus, and face-to-face instruction on campus) taught by the same instructor in six college-level courses including English. The bases for comparison are achievement; critical thinking; self-insight; motivation; attitudes toward television, subject matter, and course content; and opportunities for friendships. Also investigated were varying amounts of discussions, demonstration activity, and home and library assignments. High school students were included in the sample to determine feasibility of using televised college courses for accelerated high school instruction. The teaching-learning process was also investigated to identify the similarities and differences in television and classroom instruction. Results of the experiment indicated that students taught by televised instruction, compared favorably with students in conventional classes in acquiring information, excepting in the creative arts class in which the conventionally taught students tended to do better than the television-taught students. Both instructional media and all four forms of supplemental instruction appeared to be equally effective for critical thinking and self-insight. Selected high school students in English and science tended to make smaller gains from televised instruction than did the college students with whom they were matched. Analysis of student and teacher statements describing instruction indicated that there were more kinds of effective or ineffective teaching incidents for conventionally taught classes than for TV-taught classes. Students in both instructional media felt what the teacher did or said was important, but reacted more negatively to this emphasis in conventionally taught classes. Students noted something of value unique to each instructional media, but found less variety of satisfactions and dissatisfactions in televised instruction.

Students accepted television as a means of instruction and students who viewed at home were more positive toward television than students in television classes on campus. In a followup study of students who had taken the first English course in the fall by television and the second course in the spring by face-to-face instruction, there was an overwhelming preference for face-to-face instruction.

Conclusions were: (1) TV is an effective means of instruction for courses in which acquisition of information is a primary goal, (2) for courses in which primary goals are direct experiences or attitude modification, the role of TV is unclear, (3) further study should be made of the effect of college instruction of high school students before beginning an intensive program, (4) television appears to be more constrictive in supplying satisfying and dissatisfying instruction experiences. Further study should be done to determine to what extent the material learned is affected by how the learner learned to learn.

36
Levinson, Elias. Effects of Motion Pictures on the Responses to Narrative. New York: New York University, 1962.

A university sponsored study sought to determine how junior high school students' responses to short stories are affected by seeing films of short stories. The literature included O'Henry's The Last Leaf, The Cop and the Anthem, Daudet's The Last Lesson, and Poe's The Tell-Tale Heart.

A 39-item test was constructed for each story (or film). One part of the test measured students' enjoyment and identification (empathy); another part concerned comprehension and vocabulary. An item analysis was made. K-A Intelligence scores or CTMM scores were available for all students. Students also took a standardized reading test. Students were divided into three groups: reading only, reading then viewing, and viewing then reading. The films were shown once a week for four weeks.

Analysis of variance indicated that film viewing does produce a significantly different response from reading only. There were no significant differences between students' scores on the instrument in the viewing then reading or the reading then viewing groups, but viewing then reading students tended to have higher scores. High-ability students scored significantly higher than lower-ability students, but the lower-ability students tended to have high enjoyment and identification scores. Older students scored significantly higher than younger students. Girls tended to score higher than boys. Film viewing had no significant effect on girls' viewing but had a significant effect on boys' viewing.

37
MacDonald, Neil W. Television Drama Preference Choice. Minneapolis: Univ. of Minnesota, 1966. 419p (MF-$1.75 HC-$21.05 ED 010 379).

A basis for a general theory to explain preferences of commercial television (TV) shows was developed. The theoretical framework of the study was based on the relationships of educational level to TV preferences, and the study sample consisted of seventh-grade through college-level students. Findings showed that, as education increases, demand for content in TV presentations moves from non-informative to informative, from unrealistic to realistic, and from action to non-action. The relationship between education and preference, therefore, was found to be positive and rectilinear. The possibility of a plateau or regression at the grade level of 9 or 10 was noted, however. In addition to the theoretical study, other activities of the project included the development of (1) a comprehensive content analytic model by which the content of TV shows could be examined objectively and thoroughly, and (2) a reliable paper-and-pencil test by which individual differences in TV preference choice could be measured.

38
Macrorie, Ken. "A Literature Without Criticism," College English, v22 n8 (May 1961), 565.

To cope with increasing quantity and fragmentation in mass communications, every English department should offer an upper level course in criticism of them.

39
May, Mark A., and Nelle Lee Jenkinson. "Developing Interest in Reading with Film." Audio-Visual Communication Review 1(1953), 159-166.

There were 480 freshmen students in 26 classes involved in an investigation to test the effectiveness in inciting students to read after viewing a regular and a motivating film. Students who had never read Kidnapped or seen the movie or read a comic book of it were divided into regular film (28 minutes) and motivational film (18 minutes) groups. The first of these was the control group; the second, the experimental. Groups were matched on IQ scores, Iowa Reading Test scores, sex, number, and meeting before or after lunch. Four weeks after the viewing, students took an objective pop test on Kidnapped. Also available were records of students who had checked the book out and the students' report on how much they had read.

More pupils in the experimental group checked out the book from the library (.05 level). There were no differences between the number of students who had checked the book out and who indicated they read at least half, or more of it. However, the control group regularly got higher scores on the objective instrument than the experimental group. This may be due to the control film being longer and providing answers to several test items.

It was concluded that film producers might encourage more reading if they produced motivational rather than story-telling films.

40
McLaughlin, Frank, ed. Pick of the (short) Flicks. Philadelphia: Media and Methods Institute, Inc., 1967. 4p (MF-$0.25 HC-$0.30 ED 021 836).

Five experts suggest a list of 50 short motion pictures which are inexpensive and fit easily within a normal class period. These films, not narrowly related to specific disciplines, range from visual poems inducing creative responses, to films analyzing the problems of maturing in an irrevelant society. Twenty of the film entries have annotations containing concise synopses of the plots, descriptions of unusual photographic effects, and emphases of the films. Information about length and distributor is provided for all 50 titles.

41
McLuhan, Marshall. "A Historical Approach to the Media." Teachers College Record, 57 (Nov 1955), 104-110.

The cultural revolution which television is causing is stupendous but not catastrophic. Intelligent use of the new medium by educators can give our civilization command over a body of knowledge covering the whole world and all the past history of the world. The change taking place today is as great as the progress from oral speech to the written word at the dawn of history; it is as great as the change caused in methods of study and teaching by the invention of the printing press in the fifteenth century. If we come to understand the significance of the new medium we can develop a new culture which, in its flowering, will be comparable to the achievement of the Renaissance.

42
McLuhan, Marshall. Report on Understanding New Media. Toronto, Canada, 1960. 152 p (MF-$0.75 HC-$7.70 ED 017 166).

In typical McLuhan style, the author of this working paper traces historical-cultural transitions from phonetic alphabet technology to media of the new electronic technology. These media are viewed as extensions of man's senses, and as languages themselves, whose only content are other media. Each medium (e.g., speech, writing, print, photography, the press, radio, television, film, phonograph) is discussed in text, and in thought-provoking questions, in annotated bibliographies, and is represented on a chart in terms of "high" or "low definition", McLuhan's terms for human sensory response to media. Also reported in this paper is an experiment designed to compare effects of radio, television, speech, and print on learning. The same factual material (duplicated in this document) was presented in each medium to about 100 college undergraduates, who were fully informed of the experiment and its objectives prior to their participation in it. Analysis of variance of the experimental groups, which were homogeneous for intelligence, showed significant differences in learning, both immediate, and after eight months, with television most effective, then radio, then print. Caution in interpreting and generalizing these results is urged.

43
Meaney, John W. Televised College Courses. New York: Fund for the Advancement of Education of the Ford Foundation, 1962. 82p

This is a report about college faculty Released-Time Programs for television instruction, designed to provide professors with television opportunities, and institutions a chance to include instructional television in formal classes. More than 27 colleges and universities are represented in the summary with about half of them using closed-circuit television and the other half using broadcast transmitters to send the signals from the studios to the classrooms. There are chapters devoted to discussions on the future possibilities of TV and its advantages, and the five appendixes cover (1) the geographical location of 72 ETV studios; (2) the list of grants made to various institutions for TV purposes; (3) the telecourses taught and the size of enrollments; (4) an inventory of recorded courses; (5) opinions from telecourse professors comparing television lecturing and large-class lecturing. Courses on English language, English and American literature, reading, and writing are included in the program. The opinions expressed on the value of teaching English are varied. One professor felt that "TV could be a good substitute for large classes but could not replace the small personal class with the give and take of intellectual ideas." Another English instructor felt that the most important effect of television—inducing students to build up a friendly feeling toward art and develop standards of judgment—could not be measured. Finally, there are these opinions from English professors: "I found TV lecturing much more difficult than lecturing to a large live class. It is more nerve-racking and frustrating than live teaching, where one can be buoyed up after a successful presentation or by students' questions and interest" and "I believe in TV teaching and think that it will eventually overcome the opposition of reactionary teachers."

44
Nall, Kline A. "Beefing Up the T.A. Program with ETV." College Composition and Communication 17(Dec 1966), 255-258.

Out of a fear that technology will dehumanize education and replace teachers, educational television (ETV) is not as widely used as it could be. With the exception of face-to-face communication, television is the most abundant source of linguistic or verbal experience students have, and it could be the most concentrated method of handling Freshman English. In this article the author advocates removing television from the status of a sideshow, incidental and peripheral, and making it a vital part of the ways English departments can teach composition to large numbers while using teaching assistants in the classroom.

45
NIT Television Materials for Higher Education. Bloomington, Ind.: National Instructional Television Center, 1967. 20p

Each of the college-level television courses in these 15 half-hour programs was developed by the Harvard Commission on Extension Courses and the United States Navy, and originally intended for making college-level education available to crews of the Polaris fleet. The instructors who created and appeared in the courses are faculty members from Harvard University Commission on Extension Courses. The courses are flexible and can be easily incorporated into any established academic program. While Mathematics and Science are emphasized, a substantial number of courses in other areas are also offered including English Composition and Literature. Expository English or English I, for example, is designed to strengthen writing abilities and increase reading comprehension. In English II, students are introduced to representative literary works in the novel, the essay, drama, and poetry. Major American books covering the environment and time of the writers and the writers' personal search for an identity are described in English III, and in English IV critical reading is emphasized.

46
Pollack, Thomas Clark, et al. Closed-Circuit Television as a Medium of Instruction 1955-56. New York: New York University, October 1956. 56p

The problem of relative effectiveness of ITV and face-to-face presentation on learning and students' attitudes in courses on composition and English literature is aired, in this discussion of TV programs at NYU's Washington Square College. The first semester 86 students took English literature; the second semester, 90 students. The first semester 251 students took composition; 222 students, the second semester. For both courses, ITV classes lasted 2 hours a week with a discussion the third hour. In the fall, 31 percent and 45 percent of the composition and literature students were undecided or unfavorable toward ITV, and 69 percent and 55 percent were favorable. Composition students did not change their attitudes over time, but literature students tended to become more favorable. Students in both classes tended to rate the ITV course as less effective than face-to-face courses. Generally there were no significant differences in the final grades of ITV and face-to-face students, except that in the second semester, face-to-face students tended to achieve higher grades than ITV students.

47
Postman, Neil. Television and the Teaching of English. New York: Appleton-Century-Crofts, Inc., 1961. 138p

Sponsored by the National Council of Teachers of English Committee on the Study of Television, the booklet provides comprehensive and thorough suggestions for the use of television in the teaching of English, literature, and the language arts.

48
Poteet, G. Howard. Film Language: A Student-Made Dictionary. Philadelphia: Media and Methods Institute, Inc., 1967. 3p (MF-$0.25 HC-$0.25 ED 021 835).

The failure of verbal descriptions to convey an understanding of film terminology led to a student production of a 20-minute color film that defines various film methods by illustrating them. A technique is shown on the screen and simultaneous sound track narration explains how this technique can be used. When the narration lasts longer than the illustration, random patterns continue the visual stimulation until the narrator finishes his remarks. A 3-minute experimental segment accompanied by a jazz soundtrack concludes the film. This segment encourages the students to utilize the cinematic terms and techniques, and also attempts to make them realize that they have not completely mastered the forms of film media.

49
Powell, David. The Uses of Film Extracts. Philadelphia: Media and Methods Institute, Inc., 1967. 4p (MF-$0.25 HC-$0.30 ED 021 834).

The use of film extracts, either alone or with the whole feature, encourages students to concentrate on a limited number of learning objectives, whereas a full-length film frequently gives rise to confusion and vague generalizations on the part of students. Extracts can be used to illustrate screen language, the style of the director, the history of the cinema, genres of films, or examples of themes. Through the careful and thoughtful selection of extracts, students are not denied the whole experience of the film, but are exposed to its technical and thematic elements with greater intensity. Extracts can also be used in conjunction with script reprints, sound track recordings from the feature, and still photographs. They can be made easily from the feature itself and, with public pressure, may soon be readily available from distributors.

50
Pryluck, Calvin. Filmic Communication and Complex Learning. Working Paper No. 4. Indiana: Purdue Univ. Audio Visual Center, 1967. 18p (MF-$0.25 HC-$1.00 ED 019 876).

Research and experience show that film is more effective in factual learning and in perceptual motor learning than in teaching rational activities. Language and film have different structures which determine their functions in instructional settings. Essentially, pictures are inductive while language is deductive. Language is capable of numberless explicit statements of relationship. Filmic experience, though not equivalent to actual experience, can convey an understanding of a particular phenomenon beyond the scope of language. It can facilitate cognitive and affective processes in circumstances of inadequate internal coding ability of students. Since visual images are inductive, the success or failure of filmic communication depends on the inferential relationship between sound and images, and upon the audience ability for making inferences. In educational films the potential for a viewer making his own discoveries and reaching his own conclusions is often vitiated by the addition of a fully conceptualized narration. Educational films should show an experience rather than tell about it.

51
Radner, Sanford. "Anthony Powell: Film Techniques in the Art of the Novel." College Composition and Communication (Feb 1964), 46-49.

The majority of English teachers are apt not to recognize the unlimited possibilities of film use in teaching literature. Contemporary novelists, however, have no such condescending attitudes. Experience in the media of television and movies may be beneficial to the novelist,

since entirely different techniques in communication are learned. Anthony Powell, an English satirist, who began his career in the movies, now incorporates cinematic techniques into his writing; his characterization is through the lens of a movie camera, (long shot, close-up) settings are usually kaleidoscopic (a party or group setting), and symbolism by varying the focus of attention is employed to depict human relationships. Powell, praised as one of the seven most significant comic writers of the century, writes his novels as though he were projecting a movie camera. This particular method of combining film and literary styles, according to the author of this article, can be an exciting and stimulating medium.

52
Schmid, Betty Ann Palmer. Selected Novels Adapted to Ninety-Minute Television Programs, 1967. Dissertation Abstracts 28(Jun 1968) 5172-A.

The purpose of the Ph.D. Dissertation summarized here was to determine, through content analysis procedures, the nature of the changes made in the adaptations of six "high quality" novels for presentation as ninety-minute television dramas: Ethan Frome, The Moon and Sixpence, Oliver Twist, The Turn of the Screw, Victory, and The Wings of the Dove.

The relative amount of emphasis given to major elements in the content of both novel and television play was compared. Specific changes in content were noted under the following categories: (1) theme, (2) dramatic construction, (3) characterization, (4) dialogue and narration, (5) description, (6) settings, and (7) style.

Analysis was accomplished by noting the function of each quarter-page of both novel and television script in terms of its relation to the whole. The scripts were also analyzed in terms of specific elements in the novels which were retained, altered, or omitted, and elements which were new to the television version. Results were compared on the basis of percentage of the total pagination of either novel or television script. A scene-by-scene outline of the plot and of the settings was made for each version and compared. The opinions of literary critics were used as a basis for the analyses of theme and style.

The study showed that, in relation to their respective pagination, the television adaptation changed the emphasis on content elements in the novel by an average of 23 per cent. Individual deviations ranged from 12 1/2 per cent to 37 per cent. The themes of two of the novels were personalized and simplified. Four adaptations did not change the theme of the novels. Major plots received relatively more emphasis in the adaptations than in the novels. Correlated to the increased emphasis on major plots was a decreased emphasis on the character studies of minor characters, whose roles were sometimes stereotyped.

Although the study dealt largely with changes, a basic pattern of fidelity to the novels showed clearly in these adaptations. The adapters generally retained the novelist's purpose, his story line, his more important characterizations, his use (or nonuse) of a narrator, and his locale. Four adaptations showed a similarity to the style of the original.

The conclusion was that these adaptations gave their viewers a good general idea of what the novels were "all about" and, to a varying degree, transmitted something of the distinctive quality which animated the originals. Primarily because of the eliminations and simplifications which are inherent to condensation, it would appear that the viewer did not have the depth of experience enjoyed by a reader of the novel.

53
Seibert, W.F. An Evaluation of Televised Instruction in College English Composition. TVPR Report No. 5. Lafayette, Ind.: Audio-Visual Center, Purdue University, July 1958.

Attitudes, attitude change over time, learning, ITV and face-to-face presentation were the key variables in this teaching experiment. The experimental group, divided into four viewing rooms, had two 50-minute ITV lessons and one face-to-face meeting conducted by a graduate student each week; the control group of four sections had face-to-face instruction entirely and was taught by four other teachers. The quality of the ITV teacher's presentations was quite high. All students wrote 12 themes, took tests on grammar, punctuation, diction, spelling, and five subtests of the Purdue English Training Test.

Students also were administered the Purdue Instructional Television Attitude Scale. Equivalent-form reliability coefficients from .77 to .89 and construct validity coefficients with an evaluative semantic differential scale of .59, .81, and .87 have been reported. Since the initial assignment of students to treatments was not random, the groups were compared on two measures. The average scores of the experimental and control groups on the Freshman Orientation English Test were 109 and 123 (significant at the .001 level), and Freshman Orientation English theme grades for the experimental and control groups were 4.3 (about a D) and 6.7 (about a C—) respectively (also significant at the .001 level). Finally it was noted that 84 percent of the experimental group and 48 percent of the control group were males. Students were then matched, primarily on the first two measures given above. This yielded 41 matched pairs out of about 154 students originally. Correlations between two independent graders on one theme for the four sections of face-to-face and ITV students ranged from—.056 to .704. Analysis of variance on the average theme grades and achievement tests of face-to-face and ITV students in high, medium, and low ability levels indicated significantly greater average scores of face-to-face students in 7 of 25 comparisons.

There was some tendency for low-ability ITV students to do less well than low-ability face-to-face students. The over-all attitude toward ITV of the ITV group was neutral, and t-tests indicated no significant differences in attitude scores between ITV and face-to-face students. Only one of six correlations between attitude scores and one of the achievement indices was significant ($r = -.342$ at the .05 level).

54
Sheridan, Marion C., et al. The Motion Picture and the Teaching of English. New York: Appleton-Century-Crofts, 1965. 168p

Written to help a viewer watch a motion picture perceptively, this book explains the characteristics of the film as an art form and examines the role of motion pictures in the English curriculum. Specific topics covered include (1) the technical aspects of the production of films (the order of "shots" camera angle, and point of view), (2) the experimental techniques used by film makers, (3) the conventions by which films express ideas or emotions (symbolism, irony, metaphor, and repetition of details), (4) meaning and theme in motion pictures, (5) the transformation of novels or plays into movies, (6) the comparative structures of films and novels, (7) the process of analyzing a film, (8) a detailed analysis of "Citizen Kane", (9) censorship of movies, and (10) the classroom use of films which relate directly to literature or which cinematically illustrate literary conventions. This document, sponsored jointly by the Teaching Film Custodians, Inc., New York, and the National Council of Teachers of English is available from NCTE.

55
Smith, Grace Beam. "Not the Method, but a Method." English Journal 54(May 1965), 379-381.

Sixteen thirty-minute films on teaching English with direct lectures to teachers have been prepared by Dr. Powell Stewart of the University of Texas. These films are shown as inservice training at various schools and are combined with discussion sessions and meetings with a consultant. Several colleges now use the program.

56
Sohn, David A. Film Study and the English Teacher. The Bronx, N.Y.: Fordham Univ. National Film Study Project, 1968. 15p

Despite skepticism and differing opinions within the teaching profession about the value of screen education, instructional and "experiential" films can be made effective in English classes in a variety of ways. They can be used in comparisons of the strengths of various media; in the development of units on specific topics or themes; or simply as stimulants to discussion, reading, and writing. Movies shown at local theaters or on television can also be used as a basis for study. Moreover, students' understanding of the medium can be improved by the production of their own films. Teachers who decide to use films in the classroom must be prepared, however, to meet criticism from administrators or parents who may object to films as expensive and superfluous.

57
Spencer, R.E. "Comparisons of Televised with Teaching Machine and Televised with Instructor Presentations of English Grammar," in Comparative Research on Methods and Media for Presenting Programed Courses in Mathematics and English, C.R. Carpenter and L.P. Greenhill, editors. University Park: Pennsylvania State University, March 1963. 57-63.

The objectives of the examination were to determine the (1) relative effectiveness of a programed course televised with a programed course taken on individual teaching machines; (2) the relative effectiveness of a programed course televised with face-to-face instruction, and (3) students' attitudes. Samples for the project were 43 high school juniors and seniors and 30 college students who had scored below 45 on the Penn State English Placement Test (lower range of the score distribution). The key variables involved were learning from programed courses presented individually, on television, and in face-to-face lectures.

High school students were randomly assigned to televised programed instruction or teaching machine instruction groups. College students were randomly assigned to televised programed instruction or to face-to-face instructor groups. The grammar classes were supplementary to the basic English course and met twice a week. Television students responded to each question as it appeared on the screen and were instructed to check their answer with that on the screen. Each frame lasted about 30 seconds. The face-to-face group covered the same topics, but the lecturer was free to teach as he wished.

All students took the Penn State English Placement Test (corrected split-half r=.73) as a pre- and posttest. In addition, the sum of scores on unit tests (K–R #21 r=.84) was available. The differences between the two high school groups on the English Placement pretest were not significant. High school students in the programed instruction by TV group

had significantly higher scores on the English Placement posttest than pretest (.01 level). High school students in the individual teaching machine group tended to have higher scores on the posttest than the pretest (.05–.10 level). There were no significant differences between the high school TV and teaching machine groups on any of the criterion measures.

The differences between the two college groups on the English Placement pretest were not significant. Both college TV and face-to-face groups had significantly higher scores on the English Placement posttest than the pretest (.01 level). There were no significant differences between the college TV and face-to-face groups on any of the achievement measures. Students in the face-to-face group had more positive attitudes toward their method of instruction than did students in the TV group, as determined by scores on a 54-item (K–R #20 r=.64) test.

58
Starlin, Glenn, and John E. Lalias. Inter-institutional Teaching by Television State System of Higher Education, Report No. 1, 1957-1959 and Report No. 2, 1959-1961. Eugene: Oregon State System of Higher Education, 1962.

Students in four Oregon institutions of higher education were taught regular college courses by television. The subjects taught included School in American Life, Educational Psychology, Chemistry, American History, Appreciation of Literature, English Composition, Introductory Geography, Hygiene, Astronomy, Accounting, Biology, Romantic Poets, and Meteorology. There were more than 4,768 college students involved in the project covered under report number 1, and some 5,642 students participating in the experiment described in report number 2. In order to assess the feasibility of inter-institutional teaching by television, the researchers employed TV teaching, face-to-face teaching, student achievement, and faculty and student attitudes as the key variables.

59
Steinberg, Charles S. "Television and the Teacher." English Journal 57(Dec 1968), 1326-29.

A discussion of television in the classroom explores reasons why English teachers fail to recognize the medium of television as the important educational and cultural tool it is when it could serve as a spur to reading, to vocabulary building, and for increasing a knowledge of world affairs. Some of the reasons cited for the apathy are concern over possible criticism from the peer group, ignorance of television programming, and thirdly, a tenacious clinging to old habits and a strict refusal to accept the reality of television. The author outlines the positive aspects of television which he regards as the most exciting and challenging medium of communication since the invention of the printer.

60
Stewart, David C. Film Study in Higher Education. Champaign, Ill.: National Council Teachers of English, 1966 174p

A report of a conference sponsored by Dartmouth College in association with the American Council on Education. A film study resource book designed to assist college teachers and administrators who plan to initiate courses in the history, criticism, and appreciation of motion pictures with the major attention centered on the use of film in English classes.

61
Stonesifer, Richard J. "O Lost—Again: La Dolce Vita in the Classroom" College English 25 (Jan 1964), 294-296.

A proponent for the proper use of films as an effective method in teaching literature in the classroom points out that reseeing the Italian movie La Dolce Vita reveals a startling use of symbols, motifs, and situations that entered American literature with the era of Hemingway, Fitzgerald, and T.S. Eliot. The author feels that movie director Federico Fellini documents themes which he and others have taken from Lost Generation literature, and that the movie may be one of the best examples in our time of popular art catching up with what emerged forty years ago and earlier in the higher reaches of literature. An argument is made for showing the film to English classes as a type of morality play for moderns and as a useful means of illustrating themes of modern literature.

62
Weld, J.S. and J.W. Rollow. "The Harpur College Communications Program." Journal of General Education, 8(Jan 1955), 113-119.

The article describes a college course which studies the underlying principles of communication in language and other media: graphic arts, music, radio, television, and the drama. Most time is given to the teaching of language history and linguistic structure, the latter based on a simplified form suggested by Fries's Structure of English. The course includes "study of syntactic principles, of language as a social instrument, and of dialectal differences and historical change." Problems of style, embracing both linguistic and logical considerations, are introduced in relation to the students' writing and speaking. Specialists in painting and music are called upon to deal briefly with communication aspects of these arts.

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